R E P O R T R E S U M E S

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AFRICAN MUSIC SPEAKS, NO. 6--PROJECT CUE, A TV UTILIZATION SHEET.

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FOURTEEN SETS OF EDUCATIONAL TV UTILIZATION GUIDE SHEETS WERE PREPARED AS TEACHER AIDS. THESE SHEETS COVER SUCH AREAS AS SYNOPSIS OF SUBJECT, SUGGESTED PREPARATION (PRETELECAST), KEY WORDS, WHAT PUPILS SHOULD LOOK AND LISTEN FOR, SUGGESTED FOLLOWUP ACTIVITIES, SUGGESTED RELATED ACTIVITIES, SUGGESTED EVALUATION, AND SUGGESTED RELATED MATERIALS. AFRICAN MUSIC, AFRICAN ART, AFRICAN CULTURE, INDONESIA, CAMBODIAN CULTURE, BUDDHISM, PHILIPPINE ART AND CULTURE, AND BRAZIL ARE AMONG THE SUBJECTS COVERED IN THESE UTILIZATION SHEETS. (REFER TO ED 003 785 THROUGH ED 003 792 FOR THE COMPLETE SERIES OF PROJECT CUE TEACHING MATERIALS.) (GD)

project CUE

A TV UTILIZATION SHEET

B-324
No6

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TITLE: AFRICAN MUSIC SPEAKS, No6

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SUBJECT AREAS: Social Studies, Music, All Interested Students

PURPOSES OF THE PROGRAM:

To provide insight into the traditional function of music in Africa.
To provide an opportunity for students to hear various types of traditional music and tonal patterns as well as some modern African music.
To become acquainted with some African musical instruments.

SYNOPSIS

This program presents aspects of traditional African music and also some of the ways in which Western musical form is being combined with this tradition in present day African compositions.

The unifying threads among countless types of African music are:

- It's functional role in daily life;
- It's spiritual quality.

The main elements in African music in the order of their importance are:

- Speech - Musical tone can convey the meaning of a word or phrase so that often music merges into speech and vice versa.
- Melody - Melodies by their very construction have meaning built into them.
- Rhythm - Rhythm can also convey speech as talking the drums.
- Sound - Pure sound has invisible power and effect as when used in "words of power" which can literally produce effects in the visible world.

African composers fear that traditional African music may now be lost in the rapid westernization of the continent's culture. They are therefore attempting to preserve it by fusing it with European forms. High Life Music is the modern night club music of Africa.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1) Preview the program during the first scheduled telecast.
(2) Examine and secure if possible some of the related materials.
(3) Provide the class with the above background information.
(4) Write the key words on the board.

KEY WORDS

Ra-Ra (song of praise) kon-kola, sekere (musical instruments)

PUPILS SHOULD LOOK AND LISTEN FOR...

- The functions of music in African Life.
- The four important elements in African music.
- The role of melody and the purpose of the Ra-Ra.
- The role of tonal pattern in speech.
- The way in which drums can talk.
- The various musical instruments.
- The role of sound in African music.
- The High Life music.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

- The ways in which traditional African music differs from our own.
- The varying roles of music in the life of Africans as contrasted to the roles of music in American life
- The power of words in the African language (Do we have affective words in our language?)

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(Note the difference between the words "prevaricator" and "liar" in emotional effect on the listener; the power of words in propaganda techniques, in shaping thought, attitudes and in arousing emotions.)

- The role of tonal pattern in the Yoruba language (Does the meaning of our speech vary in degree according to the tonal pattern we use?)
- The contribution of the Negro to American music (Jazz, Blues, Spirituals, Work Songs, Negro influence, Ragtime, Dixieland, Swing, Boogie Woogie)

SUGGESTED RELATED ACTIVITIES

(1) Listening to recordings of authentic Negro music
(2) Listening to recordings of Negro contributions to American music

SUGGESTED EVALUATION

- List some of the functions of music in African life.
- Contrast them with the functions of music in American life.
- Why do you think music plays a relatively lesser role in American life than in the life of traditional Africa?
- What are the factors in our culture which cause these roles to be different?
- What is the role of music in your life?

SUGGESTED RELATED MATERIAL

African Songs, Leon Damas, Northwestern University Press
Primitive Song, C.M. Bowra, World Publishing Company
The Development of Jazz from "Together We Sing Series", Album L 85 LP (Record and Text) Follett Publishing Company, Chicago, Illinois
Record-Guy Warren, Africa Speaks America Answers, Decca 8446
Record- Music Was Born in Africa, Dot .3372

project CUE

.... A TV UTILIZATION SHEET

TITLE: ART IN AFRICA
with Douglas Frazer, art historian archeologist at Columbia University.

SUBJECT AREAS: Social Studies, Art, All Project CUE Students

PURPOSES OF PROGRAM:
To provide insight into the meaning and purpose of African traditional art in African society.
To provide insight into how these traditional forms have inspired western artists.

SYNOPSIS

Art in Africa was a means by which man could control the vital forces of his world. It was an art of action through which all the forces of the universe came dramatically alive.

Fifty years ago there was little appreciation of primitive African art in western society. Today at the time when Africa is ceasing to create these works we find them meaningful and beautiful.

Two revolutions have contributed to this new appreciation of African traditional sculpture.

1. The Cubists, people like Braque, Leger and Picasso were influenced by African sculpture and began to paint in strange bold shapes and masses.
2. This in turn changed western ideas of art. They found new beauty in these plastic forms. We can now enjoy this art.

Village artists learn the traditional forms of their society and perpetuate them in their work. To change them radically might incur the wrath of ancestor spirit powers.

Traditional African art is tied up with the life of the people. It is "used" in group experiences, some esthetic, some social, some religious. Almost all African art has a serious symbolic purpose-- to gain control over a particular force, supernatural or human that threatens African society. These threats might be crop failure, witchcraft, sorcery or illness. Art is used in ceremonies at all important times of life; birth, death, marriage, puberty. It is often used to secure social justice, to ease tension or confer authority.

Traditional African art has its roots in ancestor worship and some forms of it date back to 5000 B.C. The courtly art of Africa was intended to honor the godly king.

For us art is an esthetic personal experience, for the African, it is a group experience which links the spiritual and physical world in one. For us the world of art emphasizes change, new forms, new techniques, new ideas. For the African, it is a tradition which controls the dangerous forces of the world. Yet perhaps we are not so far apart for now western artists find kinship and inspiration in these traditional values.

SUGGESTED TEACHER PREPARATION: PRETELECAST
(1.) Preview the program during the first scheduled telecast.
(2.) Examine some of the suggested related materials.
(3.) Provide the class with a background of information from the synopsis.

KEY WORDS

traditional	ephemeral	symbolism	Cubism
Cubists	"lost wax" process	sorcery	social disintegration
plastic (art term)	ancestor veneration		

PUPILS SHOULD LOOK AND LISTEN FOR
. The ways in which traditional art is "used" in Africa.

- The factors which have brought about the appreciation of traditional African art in western society.
- The symbolism incorporated into the masks and sculpture.
- Why the village artists preserved traditional forms.
- The courtly art and the "lost wax" process.
- The role of art in traditional Africa as contracted to the role of art in our society.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

- The role of art in primitive societies as a magic which enabled man to exert some power over his environment through imagined power of art symbols. Include American Indian, Eskimo and other primitive societies.
- The role of art in traditional Africa in warding of evil, in ceremonies, in securing social justice, in easing tensions, in conferring power.
- The role of art today in our society in
  - Securing justice -(political cartoons, paintings by Diego Rivera, Siqueros, others who call attention to societies evils.) (Use Metropolitan Seminars)
  - Satirizing elements of society (Goya, Blume, and others.)
  - Emotional release of artists and viewers.
  - Conferring honor (portraits Holbien, Van Dyck, and others.) (Illustrate with plates from Metropolitan Seminars or others.)
  - The symbolism of African art.
- The symbolism of our own Art (Ask Art teacher for help here.)
- Why has the art which formerly seem ugly to western eyes now become interesting and even beautiful? (Suggest that often we do not like things because we do not understand or know very much about them. Understanding and exposure often brings about understanding and appreciation.)

RELATED ACTIVITIES

(1.) View paintings by Braque, Leger and Picasso which show influence of African art.

(2.) Some students may wish to look up the "lost wax" or "cire perdue" process and explain it to the class.

(3.) Other may wish to paint or carve masks with symbolic detail.

(4.) Encourage students to collect and display photographs of, reproductions of, or real primitive art.

RELATED MATERIALS

Films

Buma - African Sculpture Speaks, Color 12 min. EBF
Loon's Necklace, National Film Board, Color 10 min.
Tale told with primitive masks of Columbian Indians.

Books

African Art of the Negro People, E. Leusinger, New York
Primitive Art, Douglas Frazer, Garden City, Long Island, New York
Sculpture of Africa, Eliot Elisofon and William Fogg
Sculpture of Negro Africa, Paul S. Wengert, New York

SUGGESTED EVALUATION

(1.) Ask students to write a paragraph or two comparing the role of traditional art in Africa with the role of art in our society.

(2.) Ask them to write a short piece on symbolism in primitive art.

(3.) Ask them to write a paragraph on art as a force in society.

(4.) Use these reports as basis for group activities such as panel discussion groups.

project CUE ... A TV UTILIZATION SHEET

TITLE: BROTHER JERO A modern African drama

SUBJECT AREAS - English, Social Studies GRADE LEVEL - Junior High School, High School, Adult

PURPOSES OF THE TV PROGRAM

To provide insight into the culture of Africa.
To provide facts and information about modern African drama.

SYNOPSIS

Brother Jero, a false prophet, mis-uses religion for his own gain. A curse (the curse is women), has been put upon him by his old master and he must live through a series of trials to lift it.

Chume, a messenger for the local government office, is one of Jero's disciples. Amope, Chum's wife, a nagging shrew, is parked on the doorstep of Jero's house hoping to collect the money he owes her for a velvet robe. (1st trial). However, the imprisoned Jero escapes to the beach where he is tempted by a "daughter of Eve" (2nd trial). He and Chume, his disciple, do a ritual chant to escape temptation. Chume, exasperated by the nagging Amope, asks permission to beat her. At first Jero refuses since the beating would make Chume contented and he would cease to be a disciple. Later he consents when he finds Chume's wife is the woman on his doorstep. He tells Chume to take her home to beat her, thus removing this trial from his life.

Meanwhile Jero starts to work on a prospective disciple, a member of the Federal house and succeeds in getting him to kneel to pray. At this moment Chume, having realized Jero's duplicity, chases him from the scene (3rd trial). The member of the Federal house, opening his eyes after prayer and finding Jero gone, imagines him to be transported. He is thus convinced of Jero's holiness and becomes his new disciple. In addition he can be useful in having Chume locked up. (3rd trial survived)

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) Preview the program during the first scheduled telecast.
(2.) Examine some of the suggested related materials.
(3.) Provide the class with the following background information:

There is more to modern theatre in Africa than drums and dances and tribal ritual. Theatres are going up all over the continent and all sorts of plays, African, Asian, French, Greek are being produced. Africans especially like Shakespearean comedies because his plays remind them of their own ebullient way of life.

This love of the theatre is not strange for rituals and ceremonies which were really dramatic performances themselves combined all the elements of the theatre and told important stories about the life of the people. These rituals were performed for success in hunting or harvest, religious purposes or to commemorate an event of the past. Since religion is a basic part of African life it is not surprising that the play concerns religion. It's central character is a false prophet, Brother Jero.

Herbert L. Shore, foremost American authority on African drama, comments on "The Trials of Brother Jero", a farce which satirizes the misuse of religion. The characteristics of this farce which are uniquely African such as:

. Part of the play is told by a storyteller who comments as well as narrates.
. The form of the play, a ritual in which a series of trials are enacted to lift a curse.
. The idea of a curse . The ritual chant. . High life music.
. The rollicking expansive quality of African life is typically found in all African drama.

- Character is painted broadly and shown by action.
- The ending does not develop out of what has gone before because Africans do not regard life as a simple matter of cause and effect.
- The emphasis on continuity of life which is shown by the ending of one cycle, (disciple lost), and the beginning of another, (disciple gained.)
- Elements taken from the traditional past and fused into a modern drama.

(4.) Give the class a brief synopsis of the play.
(5.) Present Keywords from Program

ritual	satire	curse	farce	cycle
nuance	dialogue	prophet	realistic	chant
arbitrary	gullibility	transported	traditional	continuity
fraudulence				

ALERT STUDENTS TO LOOK AND LISTEN FOR...

- The uniquely African qualities of the play
- The African treatment of Shakespeare
- High Life music

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

- How elements of traditional African Life are fused into the modern drama
- The way in which the drama reveals African life and character
- Why life does not seem a simple matter of cause-and-effect to most Africans?

Compare elements of modern African and American drama.
Compare this play with an American one which the hero must overcome a series of trials.

RELATED MATERIALS

Films

"Nigeria" 22 min. Color EBF 1962
"Under the Black Mask" 50 min. Color Brandon 1958

"The Trials of Brother Jero," from THREE PLAYS by Wole Soyinka
Northwestern University Press
1840 Sheridan Road
Evanston, Illinois

SUGGESTED EVALUATION QUESTIONS

(1.) How does African drama reveal the life and character of Africans both ancient and modern?
(2.) Why do Africans like Shakespeare?
(3.) How did the belief in animism arise? Is this belief still held by some tribes?
(4.) What was the purpose of the ritual and the chant?
(5.) What is a satire? A farce?
(6.) Explain some of the purposes for which the theatre was used in Africa.
(7.) How does African drama help us to understand Africans?
(8.) Do you think the characters in this play are representatives of all Africans? (Remember Africa is a tremendous continent with all kinds of people).

project CUE .... A TV UTILIZATION SHEET

TITLE: INDONESIA: BETWEEN TWO WORLDS

(Note: This program is an excellent medium for introducing Indonesia but needs thorough student preparation for meaningful viewing. See Teacher Preparation and Bibliography on South East Asia on page 4 of memo.)

SUBJECT AREAS: Social Studies, English, Art, all CUE students.

PURPOSES OF THE PROGRAM:

To provide insight into the complex melting pot culture of Indonesia through understanding something about its religions which leave their imprint on the Indonesian personality.

To provide insight into modern day Indonesian thinking as influenced by Sukarno's Five Principles and how these principles led to Revolution.

To provide insight into how Indonesians are between two worlds - the old and the new.

SYNOPSIS

The Indonesians are a poised people devoted to harmony in their life and art. They have absorbed succesive waves of foreign influence, and each wave has added something distinctive to their personality. These many foreign elements have been blended into a national style.

Centuries ago the most of Indonesia was Buddhist, then Hinduism became the major religion though elements of native beliefs remained. Later most of the country became Muslim and finally it was opened up to Western influence.

Today the Independent Republic of Indonesia is made up of Java, Sumatra, Bali, Borneo, the Spice Islands and thousands of smaller islands. It is a melting pot of contemporary cultures and past civilizations. Its greatest monument, the temple of Borobudur was built in the 9th Century to honor Buddha. Its sculptures reveal his life story, a unified statement in stone about the human desire to rise above the life on earth.

Pramboran is a great Hindu temple dedicated to the Hindu God Shiva, although Hinduism took on an Indonesian flavor here and involves the worship of a God-King which was, in turn, based on ancestor worship. The Hindu story of Rama and Sita are told in sensuous rythymic carved stone panels here which reveal Rama's search for honor and his rights as a Prince. This Hindu hero Rama is still alive in classical dances of Java. In Bali this combination of Hinduism and Buddhism still persists.

The trades routes brought the Muslim religion to Indonesia but it too has Indonesian overtones and is interlaced with Hindu and Buddhist practices. The modernization of Indonesian personality, begun with the conversion to the Muslim faith, was completed by the impact of Western Civilization.

The Dutch taught them national, materialistic ideas and values rather than spiritual, aesthetic ones. These ideas were then crystallized by Sukarno into the famous Five Principles (Pantjasilia) which involved ideas of nationalism, self rule, Christianity, social justice and internationalism. These ideas were noble but the consequence was revolution in 1945 which freed them from the Dutch but has not yet achieved their dream of freedom and peace. At present Indonesians still find themselves between two worlds - the world of modern power and wonders and the world of traditional manners and beliefs.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) Preview the program during the first scheduled telecast.

(2.) Familiarize yourself with the life story of Buddha and the Ramayana and Five Pillars of Islam (Suggested Reference - Life Book of Worlds Great Religions.)

(3.) Prepare a bulletin board of materials and pictures concerning the 3 religions

and news and magazine pictures of happenings in Indonesia.
(4.) Acquaint pupils with geographical information about Indonesia.
(5.) Acquaint them with the precepts of Hinduism, Buddhism and Islam.
(6.) Give them a short version of the life of Buddha and story of the Ramayana.

KEY WORDS

Buddha	Hinduism	melting pot	Ramayana
Buddhism	dynasty	Islam	Borobudur
Nirvana	Muslim (Moslem)	enlightenment	Prambanan
archeologist	bier	cremation	Mecca
Ramadan	archipelago	sovereignty	

rational,materialistic values - aesthetic and spiritual values
Sukarno - Five Principles (Pantjasila)

PUPILS SHOULD LOOK AND LISTEN FOR ...
- The diversity of cultural traditions.
- The story of Buddhas life on Borobudur.
- The way in which the temple symbolizes mans salvation.
- The story of the Ramayana as told in stone on Prambanan and in Javanese dances.
- The persistence of Hindu customs in Bali.
- The five pillars of the Muslim faith.
- The influences brought the Dutch to Indonesia.
- The Five Principles and the way in which they brought about revolution.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

(1.) Why is it that the Indonesians, so devoted to harmony, are so agitated and unpredictable today?
(2.) What was the influence of the five principles?
(3.) What is meant by rational, materialistic values as compared to spiritual, aesthetic values?
(4.) What is meant by a melting pot culture?
(5.) What is the symbolism expressed in the temple of Borobudur.
(6.) What is the Ramanyana meant to express?
(Compare this story to the Iliad and Odessey?)
(7.) How did the Dutch help to change Indonesian values? What was the main instrument for changing these values. (The school)

SUGGESTED RELATED ACTIVITIES

(1.) Show the Project CUE film, "Three Brothers", for further arts and way of life in Indonesia.
(2.) Have students read and report on life of Buddha, Mohammed, and the Ramayana.
(3.) Read stories from Hindu mythology.
(4.) Show pictures other Hindu, Buddhist and Moslem temples.
(5.) Learn about the symbols used in these religions.
(6.) Have students collect and report on present day happenings in Indonesia,(Buddhist protests and present unrest, revolution.)

RELATED MATERIALS

Films and Filmstrips

Project CUE film "Three Brothers", color 30 min.
Major Religions, Color, 20 min. EB
Life Filmstrips- Islam, Buddhism
Life Book - Worlds Great Religions
} If possible use these to prepare students for viewing.
Booklet - Indian Sculpture Through the Ages, CUE Social Studies Kit

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TITLE: CITY OF THE GOD KINGS
Program host - Boyd Compton, a world-known authority on South East Asia.

SUBJECT AREAS: Social Studies, English, Art, all CUE students.

PURPOSES OF THE PROGRAM:

To provide insight into the present day culture of Cambodia through understanding how deeply the ideas and values of ancient Angkor affect the way South East Asians think and behave today.

To provide acquaintance with the great art of the temples of Angkor, ranked among the most outstanding of all time.

To give insight into the effect of geography on the development of a culture.

To provide students with experiences ordinarily unobtainable in the classroom.

SYNOPSIS

The power of nature in this jungle, monsoon area is so manifest that man here devised gods and built great temples to house them to screen himself from this great force which terrified him.

Angkor, situated on the Mekong River, was the metropolis of the ancient kingdom of Cambodia. Here civilization flowered from the 9th to the 14th century and then suddenly decayed and the great city was strangled by the luxuriant jungle. Only the temples built to honor the God kings remained. Although the city was forgotten the legacy of Angkor comes down to the Cambodians as a persisting stream of values which governs the thought and actions of South East Asians.

The civilization of Cambodia dates from the time when men learned to control the flood waters of the rivers and monsoon rains. Reservoirs and canals controlled water for irrigation of rice fields and the control of water became a holy act. Huge stone temples were built to house their Gods. The temples are surrounded by moats which represent the oceans. The galleries outside walls represent the circular continents surrounding the center of the cosmos. The center the temple rises steeply in a series of terraces. This is Mt. Meru, the home of the Gods on the sides of which artists created sculptures of the life of the Gods and heavenly dancers.

The temples were not meant for congregations of worshippers. The temple ritual consisted of a ceremonial procession from the world up to the celestial summit. This ritual was a magic act which brought men into living consonance with the patterns of heaven since every stone and carving on the temple has an exact symbolic correspondence with the structure of the cosmos.

By using art to bring earth into harmony with the celestial universe, the Cambodians sought to insure good fortune, prosperity, victory in battle, and long life for their country. Never before or since has art been used so simply and directly to exert magic control over man and nature. The temple and rituals were devoted to the King of Angkor, (considered to be a reincarnation of a God), whom they believed to have the divine attribute of creativity to bring forth and sustain the life of the land and people. He had access to magic to control, protect, and enrich his people.

Each major ruler of Angkor built a temple to celebrate his divinity (either Hindu or Buddhist.) The lives of the king and court were magnificent but the great mass of the people knew only the cost of building the temples and maintaining this elite to serve in them. The drain on the resources of the kingdom was great and soon a form of Buddhism which preached poverty and renunciation spread eastward through South East Asia. Without the great religious stimulus of the past, the artistic genius of the people vanished. After a series of wars the city was abandoned and lost to the jungle. Only the temples remain. Archeologists are now restoring them. In expressive power and magnitude of conception these are the equal of the Parthenon or Chartres.

The legacy of Angkor remains today in the values and way of life of modern Cambodia. Little has changed. Cambodians are oriented toward tradition and do not question it. Ancient ceremonies are still enacted and people still feel that the king has divine power. Social relationships and rules of etiquette are intricate, formal and rigid and the carrying out of this proscribed social code is highly valued. Ancient Angkors temples are a national symbol not only on Cambodia's flag, but in the ways and manners of its people.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) Preview the program during the first scheduled telecast.
(2.) Acquaint pupils with geographical information about Cambodia (locate on map and globe). Stress the power of the monsoon and the jungle.
(3.) Use World Book or other reference books to familiarize students with Angkor and the Khmer (Khymer) Kings.
(4.) Refresh their memories concerning Hindu deities and Buddhism, studied prior to the last telecast.
(5.) Ask students to state examples which prove that great religious fervor often brings forth great art. (medieval cathedrals and painting, other church art, pyramids, sculpture etc.)
(6.) Ask them to cite examples which prove that art has often been used as magic to gain power over nature. (Cave paintings at Lascaux, Indian symbols, hexes, masks, fetishes etc.)
(7.) Explain that the ancient Cambodians tried to use the power of art in his temples and rituals to screen himself from the power of nature.
(8.) Explain the temple's symbolism and purpose of rituals. (see synopsis)

KEY WORDS

manifest	cosmos	fertility	metropolis	consonance	legacy
incarnation	ritual	ambrosia	values	universe	Shiva
celestial	compassionate	divine attribute	temporal power	symbolic	Vishnu
sanctuary	Jayavarman VII	litters	prostrate	opulence	elite
monsoon	(mightest	archeologist	oriented	tradition	status
etiquette	ruler)	Pra Vihara	renunciation		
		(ancient temple)			

PUPILS SHOULD LOOK AND LISTEN FOR ...

. The power of nature in South East Asia both to destroy and to give abundant crops.
. The size and make up of Angkor.
. The plan of the temple and its symbolism and purpose.
. The powers and duties of the God king; his reincarnations.
. The splendor and cost of the court and temples.
. The way in which art died out after Buddhism became established.
. The work of the archeologist.
. How the legacy of Angkor is reflected in the life of South East Asians today.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

(1.) How can understanding ancient Angkor help us understand Cambodians of today?
(2.) In what way did geography affect the culture of Angkor.
(3.) How was art used to attempt to control nature?
(4.) Why do you think the Cambodian is so much closer to ancient Angkor than we are to medieval times?
(5.) Why do you think Buddhism gained in influence in Angkor?
(6.) When religious fervor subsided what happened to artistic impulse? Why?
(7.) Discuss the symbolism of the temple carvings and rituals. What was their purpose?
(8.) Is the construction of such ornate monuments possible today? Why not?
(9.) Why do you think the civilization of Cambodia has changed little since ancient times?

SUGGESTED RELATED ACTIVITIES

(1.) Use National Geographic Magazine for further articles and pictures on Angkor and Cambodia. (utilize opaque projector)

(2.) Show the Project CUE film Angkor - Lost City, Contemporary Film, 20 min., Black and white.

(3.) Interested students may wish to read further on the Khmer kings or the work of archeologists.

(4.) Have some students report on Vishnu and his reincarnations from Hindu mythology.

(5.) Interested students may find and draw for bulletin board exhibit, symbols used by major religion. (see Life's Book World's Major Religions.)

(6.) Have students report on present day happenings in Cambodia.

RELATED MATERIALS

Film

Project CUE film - Angkor - Lost City, Contemporary Film, 20 min., black and white.
Major Religions - EBF, color, 25 min.

Books

Life's Book of World's Major Religions.

Myths and Legends of All Nations - paperback available in Project CUE English kit.

The Story of Indonesia, Louis Fischer, N.Y. Harper, (1959).

The Ramayana and the Mahabharata- condensed into English verse by Romesh C. Dutt. London, Dent; New York, Dutton (1953), Valmiki.

The Ramayana - as told by Aubrey Menen. New York, C. Scribner, 1954, Valmiki.

The Great Indian Epics; The Stories of the Ramayana and the Mahabharata- London, G. Bell and Sons, 1906, John Campbel Oman.

Rama The Hero of India - New York, E.P. Dutton & Company., Inc., 1903, Dhan Gopal Mukerj.

project CUE .... A TV UTILIZATION SHEET

TITLE: THE LOTUS AND THE BEGGING BOWL -
With Boyd Compton, authority on South East Asia, past fellow of the Institute on World Affairs.

SUBJECT AREAS: Social studies, English, art, all CUE students.

PURPOSES OF PROGRAM:

To provide insight into the Buddhist religion and culture and thereby to assist students to understand better the people who follow this way of life in South East Asia.

To open up a vista for the student into the world of Buddhist art, which explains religious knowledge and moral values.

SYNOPSIS

Buddhism began in India. As its culture spread from India to the East, two schools of Buddhism arose. The southern school known as Theravada, which thrives in South East Asia, Burma, Thailand, Cambodia and Laos, is not a harsh discipline. It has no dominating all powerful God. The Buddha was simply a mortal who died. There is no heaven or hell. Buddhism strives for truth but it is tolerant and practical.* These are the main qualities of life among people in South East Asia.

In every town and village there is an ornate Buddhist temple. In Bangkok alone there are nearly 400. The Buddhist temple ritual is extremely simple. The worshipper might light candles, burn incense, offer flowers, tell his beads reciting an unvarying formula which focuses his attention on the teachings of Buddha.

The man who came to be called Buddha was born Prince Siddartha in northern India 2500 years ago. He led a sheltered life of opulence and splendor. When he finally encountered human suffering and death, he turned from the sensual life of the palace, renounced his wealth and became a monk. He subjected himself to strict discipline and fasting but found this led only to physical exhaustion. Finally he achieved understanding through meditation.

His enlightenment (Nirvana) revealed the Four Noble Truths which are:

1. Suffering in life is inevitable.
2. The cause of suffering is desire , craving, and possessiveness.
3. By eliminating desire men can achieve Nirvana.
4. The noble eightfold path to Nirvana. This involves right knowledge, speech, conduct, ideas, effort, mindfulness, concentration and contemplation.**

Buddhism is not primarily a religion of miracles and supernatural beings. It is an analysis of suffering and a practical method to help men release themselves from suffering. The wheel of life is inexorable, birth, life, death,, rebirth another life, death and so on. But by living a life of merit,performing ritual acts, a man stands a chance of becoming a nobler person in his next existence. (Buddhism retained the Hindu belief in transmigration of souls or re-incarnation.)

Nearly every man enters the monastery either for a short period of religious instruction or he may remain as a monk. On entering the monastery he leaves behind all possessions. He follows a round of prescribed activities and prayer, study and meditation. He must beg for his food. Both his begging and the giving of food to him are hallowed acts. He is taught that the path to salvation consists of the attempt to understand suffering and eventually to attain freedom through discipline and study.

The thousands of images of Buddha showing him in various attitudes reflect the suffering of life and the path to enlightenment to the Buddhist.

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* It strives for the middle way between self indulgence and self denial.

** By following the noble eightfold path it is possible to achieve Nirvana. The state of Nirvana indicates a soul free from ignorance and all worldly desires.

The ordinary man who does not become a monk does not sin, he simply works toward salvation at a slower pace. South East Asian Buddhism is not completely ascetic. The liveliness of people of South East Asia is reflected in Buddhist customs and rituals.

Great vitality and popular appeal animates much of the traditional Buddhist art and literature. The Jataka Tales recount the former lives of Buddha. These stories are the moral poetry of popular Buddhism containing lessons to be applied to living. In earlier existences the hero of the story might be a rabbit with exemplary moral character. Later tales deal with the human virtues of earlier lives of the Buddha. During the past most of the painting in Thailand has been devoted to illustrating these stories. The most famous of the tales is that of Prince Vessantara's generosity. These stories and Buddhist art have played a great part in molding personal values. But today life is changing. New education and technology, commerce, trade and traffic are causing the old symbols of lotus and Buddha to fade from the center of the stage. Yet, the Buddhist analysis of personality and system of discipline seem to meet the need of the person caught in the confusing maelstrom of urban life for the practice of meditation continues strong. While fundamentals of Buddhist principles may modernize and continue, it is doubtful that the great cultural unity of Buddhist religion,life and art can survive in contemporary civilization.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) Preview the program during the first scheduled telecast.
(2.) Use the globe to acquaint students with the location of Burma, Thailand, Cambodia and Laos.
(3.) Use Life's Book on World's Great Religions to:
- . locate the Buddhist World
- . show pictures of Buddhist monks and their practices
- . locate temple area in Bangkok, show temples and statues
- . show symbols of the Buddhist religion.

(4.) Tell Buddha's life story briefly.
(5.) Explain the signifigance of the symbols- The Wheel of Life, the lotus.
(6.) Explain that Buddhism was an attempted reform of the excesses of the Hindu faith but that many aspects of Hinduism, such as the belief in reincarnation, have been retained in Buddhism.

KEYWORDS

Theravada (southern school of Buddhism)
aspiration
equanimity
opulence
sanctuary
homage
ascetic
sensual indulgence
material possessions
meditation
enlightenment (Nirvana)
inexorable
doctrine

PUPILS SHOULD LOOK AND LISTEN FOR...

- . The way in which Buddhists achieve salvation.
- . The way in which Buddha achieved enlightenment.
- . The Four Noble Truths and the right-fold path.
- . The meaning of the wheel of life.
- . The importance of monkhood as part of religous education in South East Asia.
- . The importance of the Jataka Tales in forming moral values.
- . The way in which art is used as part of religion;to honor, to teach, to symbolize values and to remind.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

- . The cultural unity of religion,art andlife - What part in it does literature play? sculpture? painting? (Bring out the fact that the arts call to mind and explain religious values to South East Asians.)
- . How does understanding Buddhism help us understand the life and tainking and actions of South East Asians.

- Do a man's religious values affect his thought and actions? (Why do some people say religions have caused many wars?)
- How do Buddhists in South East Asia today protest against bad government? What is meant by passive resistance? How is this an outgrowth of the Hindu idea of respect for all life?
- Why do you think Zen Buddhism as practiced in Japan is so different than Theravada Buddhism? (Bring out the fact that different peoples bring their older values and practices to a religion as well as accepting it's new values.)
- Compare the Jataka Tales to the Hindu Ramayana, Bible stories, Greek myths. What is the common purpose?
- Discuss the ways in which Buddhism "reformed" Hinduism. (Simplified, did away with excesses of the ritual, eliminated the cruel caste system.) Relate this to the differences of philosophy found in the Old and New Testaments of the Bible.
- Discuss the role of art in the Christian religion in medieval time, the Renaissance, the modern world. Compare this to the role of art in the Buddhist world of the past and today.
- Bring out the fact that a great work of art in any medium captures the essence of life, its joys, it problems, its trials. It is a statement by a great mind which helps us to better see, understand and live life. This is why the humanists feel that contemplation of great art inculcates moral and spiritual values.

RELATED ACTIVITIES

Students may

- Visit a museum to see Buddhist art.
- Find out what aspects of Buddha's life are represented by the various stylized attitudes shown in his statues. Note especially positions of the hands. Note the length of the ear lobe, 3 neck creases and the boss on the forehead. Learn their significance.
- Read and discuss some of the Jataka Tales.
- Read and report on Buddhism and its philosophy.
- Read about Zen Buddhism.
- Find similar patterns in comparative religions, the trinity, life after death, etc.
- Study the meaning of important religious symbols.

RELATED MATERIALS

Films:

Worlds Major Religions (Project CUE) color, 20 min.
The Buddhist World- Coronet Films, black and white, 15 min.

Filmstrip:

Life's Buddhism

Books:

Life Book of Worlds Great Religions
The Jatakas; Tales of India, Ellen C. Babbit, Appleton- Century Crafts, New York.
More Jataka Tales - Ellen C. Babbit
Japan - Bantam Paperback Picture Book in Project CUE English Kit (for practices used in Zen Buddhism.)

New York Channel 13 Air Dates
February 4, 1964
February 9, 1964
February 10, 1964

V1575 DU 1/29/64

Project CUE

A TV UTILIZATION SHEET

TITLE: PORTRAIT OF THE ARTIST AS A FILIPINO
with Boyd Compton

SUBJECT AREAS: English, Social Studies, All CUE students

PURPOSES OF THE PROGRAM:

To give insight into the culture of the Philippine Islands of the past and today through poetry and prose of outstanding Filipino authors.

To assist the student to realize that because of his adaptability to the ways of Spain and the United States the Filipino lives in a culture far more westernized than the rest of the South East Asians.

SYNOPSIS

Although one sees carabao lazily plodding through flooded rice fields, followed at a leisurely pace by the farmer, thatched roof huts on tall stilts amidst jungle foliage in the country, everywhere in the towns and cities of the Philippines is evidence of western ways. There is little of the old Manila left. Today it is full of movie houses, night clubs, drug stores, restuarants, businesses and heavy traffic. To the genteel harking back to the old Spanish ways, Manila seems all glare and noise, tinsel and tin, at times raucous and cheap.

For over four hundred years these islands have been occupied by foreigners, first Spain, then the United States, each of which brought to the Filipinos their own forms of religion, government and art and their own ways of life.

In 1521 the Spanish came to convert the Filipinos to Christianity. They were so completely successful in replacing the old Filipino culture that only remnants of it remain in isolated areas.

In the Philippines of the 19th century artists of all types went abroad to learn their craft. They wrote and composed as Europeans did. However, one of them, Jose Rizal, wrote of his feelings as a Filipino and of his country as a Spanish colony. He criticized the power of the Spanish priests and governors. He openly voiced the feelings of so many Filipinos who wished to be free of Spain. Because of his writings he was executed by a Spanish firing squad in 1896. Today he is the national hero of the Philippines.

Finally the Filipinos revolted against the Spanish. At the same time Admiral Dewey sailed into Manila Bay and the Spanish American war was on. The Americans defeated both the Spanish and the Filipino rebels and the islands became the property of the United States.

Soon American roads, laws, hospitals and education changed the Filipinos. Western dress and ways were adapted and English became the language of society and literature. The United States promised the Filipinos independence when they had learned to govern themselves and in 1946 they kept this promise. But though the American government left, the American cultural invasion intensified. Manila seems like New York, the school children like American clothes, toys and comic books; the teenagers like rock and roll, American movies, magazines, fads and foods.

One Filipino, speaking of the Spanish colonial period and the American one, referred to it as "Four hundred years in a convent, fifty years in Hollywood." Poets and painters write their own feelings but in Western styles which are by now natural to them.

Because of their adaptability and good nature the Filipinos have easily assumed a western way of life far different than the rest of South East Asia. They are charming, gay and friendly but many people think they are not as yet grown up enough as a people to accept the full responsibility of governing themselves. Perhaps their westernized way of life may point the way for other cultures of South East Asia.

KEY WORDS

jeepnies (gaily painted and decorated taxis made out of Jeeps left over from World War II)
Filipino
Jose Garcia (writer)
Jose Rizal (author) Noli Me Tangere (his novel) Jose Garcia Villa (poet)
Nick Joaquin (author)

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) View the show on the first scheduled telecast.
(2.) Locate pictures of Philippine native dress, homes or craft articles for bulletin board display.
(3.) Locate Philippine Islands on globe and map.
(4.) Explain to the class

Although geographicially the Philippines are part of South East Asia culturally, they are western because their orginal culture was replaced first by Spanish and then American ways. We will not find temples and remnants of a great native culture here. The Filipino is easy going and adaptable. Perhaps that's why he didn't cling to his native ways. Here we will see a phenomenon that is happening more and more in South East Asia. The Filipino does not live in two worlds - he is living more and more in the modern western one.

PUPILS SHOULD LOOK AND LISTEN FOR ....

. The evidences of old Spanish culture.
. The evidences of American culture.
. The way the poet feels about this present culture.
. The way in which Jose Rizal expressed his desire for freedom.
. The way in which the United States came to own the Philippines.
. The American cultural invasion.

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with the class

. Contrast the culture of the Philippines with that of Thailand, Burma, Cambodia and Sumatra, Vietnam in such areas as religion, modernization, and standard of living.
. What quality in the Filipino led to such complete adaptation of western culture?
. Why do you think Rizal became the national hero?
. Even though there were some abuses in the American Colonial period, why do you feel Filipinos were loyal to the United States during the Japanese invasion in World War II?
. Why do you think education is the vital step in assisting a country to raise its standard of living?
. When another culture is thoroughly understood and appreciated is it likely that one will dislike the members of that culture? Why?
. Do you feel that it is necessary or desirable for Asian cultures to give up their unique qualities in order to benefit from Western technology? Why or why not?

SUGGESTED RELATED MATERIALS

(1.) Read other prose and poetry by Philippine authors.
(2.) View Philippine arts and crafts.
(3.) Visit a performance of Philippine native dancing such as that done by the Bohnyihan Dance Troup.

RELATED MATERIALS

Films - Life of a Philippine Family - Coronet; The Philippines: Land and People - EBF; New Horizons: The Philippines - Ideal Pictures; Philippines: Gateway to the Far East - Coronet.

Filmstrip - KOKO of the Philippines - Young America

V1581 DU 2/17/64

Project CUE ...TV UTILIZATION SHEET

TITLE: A FAR DISTANT LAND
With Lee Boltin - photographer for Natural History Magazine and other books on Latin American Art.

PURPOSES OF PROGRAM:
To give insight into and appreciation for pre-Columbian Indian culture in Latin America through its arts and literature.
To point out possible reasons for the decline of Indian cultures.
To give insight into the plight of the Latin American Indian of today and to point out possible means of bettering his condition.

SUBJECT AREAS: Social Studies, English, Art, Industrial Arts, Home Economics - All CUE students

SYNOPSIS

Albrecht Durer, superb German artist, marveled at the genius of pre-Columbian art when he first saw it in the 16th century. Today despite the fact that there are nine million Indians in Latin America and millions more mestizos, Indian culture has declined and most of the Indians themselves live on the verge of starvation. They eke out a marginal existence by farming as their ancestors did. They make pottery and textiles for the tourist trade which have charm and color but are not the great art of pre-Columbian times.

Although called "primitive" and fashioned with primitive tools there is little art anywhere in the world that can match pre-Columbian primitive art. We have discovered that the civilizations from which these things came were anything but primitive, Mayan and Incan cultures were once the greatest in the world. To understand why these spectacular civilizations have disappeared we must look to history.

The Incan Empire was 3000 miles long with roads that traversed its length. These roads afforded shelter and store houses of food every 12 miles for messengers and travellers.

Although they had no written language, they told news and kept records by knotting ropes of different colors (called quipu.) The Incans ran a great empire of many accomplishments. They fashioned art works but spent more time protecting their people. For years it was thought the great cultures produced the outstanding art, but now we know that the great art of Latin America flourished before the Incan civilization in cultures like the Mochica (around 10th century.)

It is through this art that we can see the nature of the people who lived during those times. By studying this art we can see similarities in cultures thousands of miles and hundreds of years apart all over South and Central America and Mexico.

Corn was the great food and drink crop of the ancient Indians. Gods of corn, rain, and sun were vital to them. Many statues were made in honor of these gods. Quetzalcoatl, god of the Aztecs, often represented by the plumed serpent was the most legendary. Clay grave figures, amulets, effigies, monuments, murals and stories all had religious significance. The life of man was in the hands of the gods and this dependency is continously reflected in his art.

At certain times when effigy figures were not enough, human lives were sacrificed by the thousands to these Gods. The creators of this art for the gods were not just anyone but only those chosen by the priests who decided from the stars what dates were the birth-day of artists. Those chosen were trained to make these pieces of art which were really prayers of the civilization to the gods who decided on their fate. Behind each piece of art was religion which chose the artist and directed him to create the art to perpetuate the religion and satisfy the gods. When one people conquered another, the style of art changed, for the conqueror forced his religion on the conquered and added his gods to theirs.

We can tell the story of these civilizations by their art. Religion was a

great force behind the great art.

Today the Indians farm the same crop in the same way but now the lands are barren and they live in poverty and chew coca leaves to still their hunger.

When the Spanish conquistadores came to Latin America they did not simply add their religion and God to the Indian pagan culture. They eradicated the Indian gods, religion and the art inspired by it. The Spaniard took not only the Indian gold but perhaps the spirit behind his culture.

Today all Indians are compressed into a peasant class without dignity or hope. Above them rises an industrial culture to which they remain alien. If an occasional Indian does better himself, he moves into a new culture, away from the past.

Modern Latin America is experimental, international, and exciting. If its art occasionally reaches back to the Indian past it does so in the context of modern cultures, not ancient techniques or meanings. The Indian concept of religious art is gone and so is its art but there are those who feel that there is nothing that will ever match the great work of the Indian past.

KEYWORDS AND NAMES

Albrecht Dürer (German artist 16th century)
mestizo (mixed white and Indian blood)
Quechua, Amarya } Indian languages in Andes
primitive art (made by untaught artists)
Manco Capac (first king of Incas)
Machu Picchu (Incan fortress city)
Olmec (Indian civilization)
amulet
Cortez
effigy
Inca
conquistadores
Creole - (pure European stock born in Latin America
Caesar Vallejo (Peruvian poet)
Mayan
quipu
Mochica (Indian culture which created great art)
Quetzalcoatl (Aztec god)
pre-Columbian (before Columbus)
Pizarro

SUGGESTED TEACHER PROCEDURE: PRETELECAST

(1) Preview program on the first telecast.
(2) If time permits, refresh your memory on the story of the invasions of Cortez and Pizarro and Aztec, Incan and Mayan civilizations.
(3) Make a bulletin board or show to class pictures of the Aztec calendar stone, Pyramids of Moon and Sun (Mexico) Chitzen - Itza (Yucatan) Macchu Picchu (Peru) and any pre-Columbian art available.
(4) On pictures or make a table display of serapes, jewelry baskets and any other modern Latin American arts and crafts.
(5) Explain to the class
When we see Latin American Indians in our travels or in films, we sometimes feel as if their civilizations are very backward compared to ours. And yet it is strange to realize that when some of our ancestors were living in the ignorance of the dark ages in Europe that the ancestors of these Indians had a splendid civilization. They created great monuments with primitive tools which are marvels of engineering even today. Mayan astromers knew more about the stars than our ancestors did then. The Aztecs even created a calendar long before Europe did. Great well-run empires existed and great art was created. Discuss the importance of contributions of the Indian civilizations.
(6) Preteach vocabulary.

PUPILS SHOULD LOOK AND LISTEN FOR...

. The proportion of Indian population in Latin America and the way in which they live today.
. The great cultures and art and way of life of the past.
. The reasons why their civilizations and art declined.
. The importance of religion in stimulating art.
. The way in which grave art reveals the civilizations of the past.
. The influence of the Spanish on Indian culture.

SUGGESTED FOLLOW-UP ACTIVITIES

(1) Discuss with the class reasons for the decline of great Indian civilizations.

(2) (Social Studies) Show pictures from National Geographic and other magazines to show the plight of the Indian, the slums of Brazil etc. Through discussion bring out the following points:

- Poverty and discontentare a fertile ground for Communism.
- Communism has already gotten a foothold in Cuba and other places in Latin America where natives are discontent with their lot.
- It is essential for us to understand the problems and culture of the Latin American to further the Good Neighbor Policy with technical and other assistance.
- The Indian like the Negro is a human being with a rich cultural past who is seeking a place in the sun for his children. We cannot afford to be ignorant of him and his culture.
- Poverty anywhere in the world is our problem for it causes trouble.

(3) (English) Have students report on Aztec, Incan and Mayan civilizations. Subjects might be Techochtitlan
Pyramids of Moon and Sun
Invasions of Cortez or Pizarro
Chi-chen Itza
Macchu Picchu

(4) Read or tell the legends of Quetzalcoatl, Popocatepetl and Ixtacihuatl, and others.

(5) (Home Economics) Report on the foods and games which come to us from these civilizations, chocolate, tomatoes, potatoes jai alae.

(6) Visit a museum to view pre-Columbian art.

RELATED MATERIALS

CUE Films -

Yucatan - Land of the Maya
Heritage from Tula
Harvest - (free film) available
Bureau of Communications Research, Inc.
267 W. 25th Street
New York 1, New York
Telephone OR 5-5330
Peru-People of the Andes, 16 min., color EBF

TEACHER REFERENCE AND RESOURCE

Books -

Bennett, Wendell C. : Ancient Arts of the Andes. Museum of Modern Art. 1954

Covarrubias, Miguel: Indian Art of Mexico and Central America. Alfred A. Knopf, 1957.

Disselhoff, H. D. and S. Linne: The Art of Ancient America, Crown Publishers, Inc. 1960.

Emmerich, Andre (photographs by Lee Boltin): Columbus, Simon and Schuster, 1963.

Keleman, Pal: Medieval American Art. Macmillian Company

Spinden, Herbert Joseph: Mayan Art and Civilization. Falcon's Wing, 1957.

Ubbelohde-Doering, Heinrich: The Art of Ancient Peru. Frederick A. Praeger, 1952

Project CUE .... A TV UTILIZATION SHEET

TITLE: AWAKENING THE SLEEPING GIANT
With Paul Damaz, architect, author and member of United Nations Planning Commission

SYNOPSIS

In an attempt to rescue itself from economic stagnation, Brazil moved its capital to its heartland. Brasilia, a completely planned city is a gigantic project, criticized for its madness yet so praised for its beauty and spirit that it excited the world. It has become the symbol of the spirit of modern architecture and progress.

In contrast to the splender of Brasilia are the callampas and favelas (slums) where one half of the people live in incredible poverty. These slums are only one of the symptoms of Latin America's many internal disturbances. Brasilia is a symbol of the progressive spirit which is attempting to solve these problems.

The Mexican Revolution of 1910 was an attempt to return the land, which had been siezed originally by the Spanish conquistadores, to its rightful owners, the peasants. Three artists, Rivera, Orozco and Siquieros led an artistic movement designed to reveal the greatness of the Indian cultural past, the oppression the peasants had been under, and the nobility of the Indian today. They covered every available wall with murals and mosaics in the same way ancient Indian artists had turned their temple walls into painted stories. Though built in 1951 the University of Mexico also bears the imprint of this revolution. Its library mural by Juan O' Gorman glorifies the Mexican race from Aztec to modern culture.

No two Latin American countries are the same but their problems are. Beauty and serious purpose combine in architecture for social reform, hospitals, and housing projects to relieve the masses. It is quite different than the purpose of Aztec, Toltec and Mayan architecture which was dedicated to the service of the Gods.

The Spanish conquest forcibly eliminated Indian culture by laws, religion, sciences and their arts. Great Indian temples were pulled down and Cathedrals and Monasteries replaced them. In Brazil the conquerors were Portuguese who came as a working people who built modest houses and churches. They imported Negro slave labor. From these beginnings came the half-negro Aleijahindho, whose moving church sculpture is a great remnant of Brazilian colonial days.

Latin American art became a mere imitation of European art. Yet the emphasis in architecture was still for the glory of God and the comfort of the ruling classes. The physical needs of the people were ignored.

With the simultaneous advent of the Mexican Revolution and modern art came a new conception of what architecture could be used for. In the 30's and 40's the ruling classes began to answer the needs of the people. The governments, artists and architects combined to form an alliance between social consciousness and functional architecture. The resultant buildings were not just functional, political or social expressions, they were proof of dynamic artistic feeling and imagination. Badly needed schools and universities arose, remarkable for their design and number of works of art which decorate them. Low cost housing followed, it too, artistic and imaginative. People thought architecture so important that in Peru they elected an architect as president. In medical centers, markets, administration buildings; in even the most functional buildings in Latin America, art remains an integral part.

Many great architects, native and foreign have played a part in this development. Oscar Niemeyer, however, has created a style of architecture that is pure Brazilian, lyrical, full of imagination and elegance. He was entrusted with the design of all public buildings in Brasilia, the new capital placed inland because of the economic need for a more centralized capital. Many say that the spirit of Brasilia, progress and hope for the masses, has not been realized. It cost enormous amounts

of money to transport materials to the jungle. Now only the rich can afford to live here and the slums remain. Political corruption, financial difficulties, indifference of the elite rich toward the plight of the people combine to prevent the real spirit of Brasilia from being realized. Yet its beauty and imagination cannot be denied. It evokes a spirit that looks toward the future of the country. The Mexican Revolution didn't solve all its country's problems but it did spark a social consciousness. Perhaps Brasilia will be the spark in the latter half of the 20th century.

SUGGESTED TEACHING PROCEDURE: PRETELECAST

(1) View the program on the first scheduled telecast.
(2) Prepare a bulletin board of Latin American architecture both ancient and modern or show class pictures in October 1963 Craft Horizons, (found in CUE Industrial Arts Kit.)
(3) Acquaint students with the purpose of such monuments as Pyramid of the Sun, Macchu Picchu and Chitchen-Itza (to honor Gods). Show University of Mexico, schools, housing projects. Lead pupils to see modern Latin American architecture is meant to serve the people.
(4) Display plates from Metropolitan Seminars of Art of works of Rivera, Orozco and Siqueros. Discuss the themes of their work (Praise of Indian culture, suppression and exploitationof the Indians). Bring out the fact that these artists were expressing the spirit of the Mexican Revolution.
(5) Preteach key words and names. If necessary tell briefly the story of Spanish conquest of Latin America.

KEY WORDS AND NANES

- Oscar Niemeyer
- Pyramid of the Sun at Teotihuacan
- Tenochititlan (Aztec Capital)
- Carlos Paul Villaneuva (architect of University of Caracas)
- Alexander Calder
- Portinari (Brasilian painter)
- Brasilia
- Cortez
- Chichen-Itza
- Mayan
- Dominican monks
- coup
- Callampas, ranchitos, favelas } slums
- Toltec
- Franciscan friars
- Aztec
- Fernand Leger
- Jean Arp
- Henri Laurens
- Felix Candela
- Diego Rivera
- Orozco
- Sequiros
- Juan O' Gorman
- O Aleijahindo (colonial architect)
- Vasarily
- Pedrequlho (housing development in Rio)

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with the class

- Why architecture is becoming a more and more important art.
- How the changing function of Latin American architecture indicates its social consciousness.
- What evidence of social consciousness and city planning is occurring in our country? Our community?
- Why Rivera, Orozco and Siqueros glorified Indian culture?
- How the personality of a people is expressed in its architecture, (Function is not enough for the Latin American, he demands grace, color, imagination). Compare Latin American architecture with North American.
- How knowing a countries architectural monuments can tell one of its history personality and hope for the future.

Ask the class

- Do you think a city can be completely planned or must it grow like Topsy?
- What are the requirements for city location ordinarily (water, transportation routes, natural resources etc.)

RELATED ACTIVITIES

(1) Secure Albany Mall Plan booklet and Artist Jr. Magazine on plan of Washington D.C. from CUE Industrial Arts Kit for study.
(2) Study CUE Architecture poster exhibit.
(3) See CUE Insight Sheets on Architecture and Art and the Community for many follow-up suggestions and related media.
(4) Study art and architecture of any above named artists.

V1590 DU 3/4/64

project CUE

.... A TV UTILIZATION SHEET

TITLE: VOICES THAT BREAK THE SILENCE
(With Louis Heiremans, leading Chilean playwright.)

SUBJECT AREAS: English and Social Studies (Note: More and more Social Studies teachers are becoming aware of the value of using the literature and other arts of a country to help students get the feel of its culture.)

PURPOSES OF THE PROGRAM:
To alert the viewer to the social problems which plague Latin America.
To give insight into how the Latin American uses literature as a form of social protest.

SYNOPSIS:

Artists and writers of Latin America use their art as a means of protesting the social problems of poverty, economic or political instability, of colonialism and other personal ills of the people. The way they express this protest depends on the style and outlook of each artist.

In Spanish America the artist and the intellectual have always taken an active role in their government. Many of them have become officials or diplomats. As government officials they try to change the nature of their country through law. As artists they try to change the nature of both country and man through their writings. Not all writers are in government service, nor do all poets write political and social verse, but many do -- far more than in North America or Europe. These poets believe that poetry has the power to change men as Latin American artists like Rivera believed that the spirit of the Revolution could be helped by revealing the oppression of the people and the hidden Indian past in his paintings. The aim of all this poetry and painting was to end poverty, oppression, and colonialism and return the Indian to his proper place. Later the poet Neruda, sickened with the Spanish Civil War sang of Simon Bolivar and freedom in America.

The art born of social protest, however, has a limited audience and life. Some Latin America poets such as Vallejo and Mistral wrote of larger more universal problems of all men. They wrote of the sadness and pain and problems of their people but soon their protests came to express the universal problems of all man.

The Indian religious view of the individual as of little importance and the Catholic view of man as only a small part in a entire design of life affects Latin American poetry but each artist interprets these views in different ways.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1) View first scheduled telecast.
(2) Duplicate copies of Latin American poetry which accompany the TV sheet.
(3) Secure Metropolitan Seminars of Art Portfolio 11. Place on the bulletin board:

Prints	121	The Executions of the 3rd of May
	124	The Declaration of Independence
	128	The Liberation of the Peon

(4) Discuss with the students:

Although many artists are concerned only with the great permanent truths and beauties of life, some artists at times assume the role of social critic or reporter. These artists feel they have a personal responsibility for the general good. On the whole this kind of art is usually not great art because while it means a great deal to the people who understand the social problem which occasioned the work of art it is meaningless to others.

Such pictures as Daumiers "Rue Transnonain" (figure 1) carry a staggering impact when we know the story behind them, but mean little otherwise.

Some paintings and works of art such as Goyas "The Executions of the Third of May" rise above these topical limitations for while this painting tells the story (see text) it goes beyond the immediate circumstance to make a statement applicable to any time in history (see text for further explanation). Text refers to Portfolio 11 Metropolitan Seminars.

Discuss print 124 "The Declaration of Independence" as a topical social subject.

Discuss further with the students:

Artists in Latin America constantly use painting and literature as social protest. Some of it like Riveras paintings can be classified as great art despite its propaganda. Today we shall see and hear more art which is social protest. You have learned in previous broadcasts of the social ills of Latin America; poverty, political instability and corruption, colonialism, oppression of the Indian. Observe how poets and painters try to make people concious of these social problems.

View Telecast

KEY NAMES

Vincente Huidobro, Pablo Neruda, Caesar Vallejo — poets

Gabriela Mistral, Carlos Saavedra — poets

Diego Rivera - Mexican artist

Simon Bolivar (liberator of South America)

PUPILS SHOULD LOOK AND LISTEN FOR .....

- Forms of social protest in Latin American poetry and painting.
- Influence of religious thought on the artists expression.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

(1) The role of the artist as social critic. (See Portfolio 11 for suggestions and illustrations)

(2) Read and discuss some of the duplicated poems. Ask Do you think these poems can actually stir up people to do something to improve conditions? Bring out the fact that since the arts are emotional communications they often stir people more deeply than mere exhortation.

(3) View other social protest paintings in Portfolio 11. Try to help students see the difference between merely topical art and great art.

(4) Read poetry about these paintings (p. 17). Make a bulletin board of political or satirical cartoons. Discuss the role of the political cartoonist. Bring out the fact that the role of the artist in any kind of art is to give us a new vision we might not gain on our own.

(5) Have students write, paint or draw about some local or national social problem.

"Voices that Break the Silence"

Purity of men
In the darkness that surrounds them

Purity of the mother with her child
of the child that still sleeps
And dreams of two white hands
And of the woman who feeds him
Beaten by cough and hunger.

Purity of those that do not sleep
of Eyes that know the world
And remember the trifling joy

Purity of those that know how to die
Dressed in their own nakedness
Under the even purer sleep

Purity of my words
Because I forget myself.

Purity of my heart
Because I find it so dark.

Purity of my heart
Because I find it so dark.

There are blows in life so violent--
I don't know! Blows as if from the
hatred of God; as if before them the

deep waters of everything lived through
were backed up in the soil... I don't know!
Not many; but they exist..They open ravines
in the most ferocious face and in the most
bull-like back.
Perhaps they are the horses of that heathen attila,
or the black riders sent to us by Death.
They are the slips backward made by the Christs
of the soul
away from some holy faith that is sneered at by
Events.
These blows that are bloody are the crackling sounds
from some bread that burns at the oven door.
And man...poor man! poor man! He swings
his eyes, as
when a man behind us calls us by clapping his hands;
swings his crazy eyes, and everything is alive
is backed up, like a pool of guilt, in that
glance,
There are blows in life so violent...I don't know!

Caesar Vallejo

Captain, fighter, where one single mouth
cries liberty, where one ear listens,
where one red soldier breaks one brown forehead
where one laurel of free men puts forth shoots,
where one new
banner is adorned with the blood of our heroic
dawn--
there Bolivar, captain, in the distance thy
face is seen
Amidst gunpowder and smoke thy sword once
more is born.
Oncemore thy banner has been wreathed in blood.
Evil men attack thy seed again;
nailed on another cross is the son of man.

But toward hope thy spirit leads us on:
with thine own glance it follows the laurel
and the life of thy red army through America's
night.

In Madrid on one long moring
I met Bolivar at the head of the Fifth Regiment
Father, I said to him, art thou or art thou not,
or who art thou?
And, looking up to the mountain headquarters,
he said to me:
I awaken every hundred years when the people rise.

Pablo Neruda

When the battle was over
and the fighter was dead, a
man came toward him
and said to him, "Don't die, I
love you so! "
But the corpse, it was sad, went
on dying!"

And two came near and told him
again and again,
"Don't leave us. Courage.
Return to life."
But the corpse, it was sad,
went on dying.

Twenty arrived, a hundred,
a thousand, five thousand
Shouting, "So much love and it
cando nothing against death!"
But the corpse, it was sad,
went on dying.
Millions of men stood around him,
beseeching, "Stay here, brother"
But the corpse, it was sad,
went on dying.

Then all the men in the earth
surrounded him; the corpse
looked at them sadly, deeply
moved;
he sat up slowly,
Put his arms around the first
man; and began to walk....

Caesar Vallejo

Wicked hands entwined your
life the day
Lilies snowed down upon your
threshold;
As the stars had said. Till
then, he bloomed in joy.
Tragically, those wicked hands
took over.

And I said unto the Lord:
They'll carry him
through deadly roads. (Oh
loved shadow that won't
know its way.)
Pull him away, my Lord, from
those fatal hands.
Or bury him in the long sleep
that only you can give.
I can't call him! I can't follow
him!

He sails away with the black wind of
    blackest storm.
Bring him back to me, or reap him in
    full bloom.

The vessel of his life has stopped.
Don't I know about love? Did I show
    no pity?
You, My Lord, you who are to judge me,
    will understand.

Gabriela Mistral

A leaf, that's all. That's all man is.
Where is the branch, his origin?
A leaf falling eternally
on the earth and on the sea.
The water is infinite,
the plains immense
The wind goes through the towns.
carrying dead hopes.

A leaf, that's all, small shaken loose
wabbling down, alone, desolate
Who knows where it will land?
the storm prunes trees
that have started to show their flowers
You can hear screams, far off.
On the green mother grass
a woman is in labor.

A leaf, that's all. The night comes
    on
Time puts out the fire of all things
Death blows on the fires in the homes
From mystery you come to mystery
One suffers, and suffers again
A leaf dropping towards oblivion
only to be shaken loose again.

Carlos Saavedra

Well, on the day I was born
God was sick.

They all know that I'm alive,
that I'm vicious; and they don't know
the December that follows from that
    January.
Well, on the day I was born,
God was sick.

There is an empty place
in my metaphysical shape
that no one can reach;
a cloister of silence
that spoke with the fire of its
    voice muffled.

On the day I was born,
God was sick.

Brother, listen to me, listen...
Oh, all right, don't worry, I won't
    leave
without taking my December along.
Without leaving my Januaries behind.
Well, on the day I was born,
God was sick.

They all know that I'm alive,
that I chew my food...and they don't
    know
why harsh winds whistle in my poems
the narrow uneasiness of a coffin,
winds untangled from the Sphinx
who holds the desert for routine
    questioning.

Yes, they all know...Well, they don't
    know
that the light gets skninny
and the darkness gets bloated...
And they don't know that the Mystery
    joins things together...
That he is a hunchback
musical and sad who stands a little way
    off and foretells
the dazzling progression from the limits
    to the Limits.

On the day I was born,
God was sick
gravely.

Caesar Vallejo

I went into deep houses
like rate holes, damp with
nitrate and salt turned sour.
I saw hungry beings crawling around,
Toothless darknesses
That tried to smile
across the damned air.

I was pierced by the pains
of my people; they struck
like barbed wire into my soul.
They wrung my heart:
I went to cry out on the roads,
to weep amidst the smoke.
I knocked at doors and they
bruised me
like thorny knives
I appealed to blank faces
that I had loved like stars;
But they showed emptiness.

Then I became a soldier...

Pablo Neruda

Comrade Miner,

Bowed under the weight of the earth,

Thy hand does wrong

when it extracts metal for money.

Make daggers

With all the metals

And thou wilt see

How, after, all the metals

are for thee.

Of medium height,
With a voice neithershrill nor low,
The oldest son of an elementary
school teacher,
and a piecework seamstress,
Naturally thin,
Though fond of good eating,
With drawn cheeks
And oversize ears,
A square face,
and slits for eyes,
and the nose of a mulato boxer
over an Aztec idols mouth
--All this bathed
In a light halfway between irony and perfidy

Let verse be as a key
that opens a thousand doors.
A leaf falls; something passes flying;
let all that the eyes see become created,
and let the soul of the hearer stand
trembling.

Discover new worlds and keep watch over
your word;
when an adjective does not strengthen,
it destroys.

We live in a time of thoughts
Our brawn hangs
like a memory, in museums;
but not for that are we less strong:
the true vigor abides in the head.

Poets: why do you sing of the rose?
Make it bloom in your poem!

For us alone
live all things under the sun.

The poet is a little God.

Vincente Huidobro

Comrades: this earth is built upon our
deaths
and our feet have created all its roads
But beneath this all-enveloping sky
there is no single shadowed refuge
for we who have made sky-scrappers blossom.
Bread, blond grandchild of the sower, roof--
frond of sun and clay to cover families--
the right to love, to walk; these
are not ours;
we are slave-traders in our own lives.

Happiness, the sea that we have never
seen,
Cities that we shall never visit,
are held in our clenched fists like
fruit,
announcing the gravest harvest of all
time.

Comrades of this earth, we have only
the right to die!
A hundred hands divide the offerings
of this world.
The Time has come to leap into the streets
and plazas
To reclaim the work which is ours.

Neither too bright nor totally stupid
I was what I was: a mixture
Of vinegar and olive oil,
A sausage of angel and beast!

Nicarnor Parra

In fall light
and the highway
a child
holding up in his hands
not lanterns or petals
but the death of a wild rabbit.

Motorcars rake
the cold causeways.
Faces are glazed
under
windshields,
eyeballs of
metal and inimical
ears,
teeth hurrying
crackling their lightning,
Sherring away to the sea and the cities.

And a child
with a rabbit
in the autumn,
shy
as a
thistle seed,
rigid
as flint,
lifting
his hand
to the fume
of the motorcade
Nobody slackens.

It is tawny
up on the ridges,
on the summit,
the hues
of a puma, pursued.
The silence
goes violet.
Like cinders, black diamonds,
the eyes of the child and the rabbit.
Two knife points
upright
on a knife blade;
two little black poniards,
the eyes
of a little child,
lost,
who proffers
the death of a rabbit
in the towering
fall of the road.

Caesar Vallejo

Along a road
I came upon the air,
greeted him, and said
respectfully:
"It please me
that for once
you leave off your transparency:
now we can talk."
Tireless,
he danced, rustled the leaves,
with his laughter
shook the dust off my feet,
and hoisting up
his blue masts and spars,
his crystal skelton,
his airy eyelids,
he stood motionless as a mast,
listening to me.
"Monarch or comrade,
thread, corolla, or bird,
I know not what you be, yet
one thing I implore:
Don't sell yourself.
Water sold herself
and pipelines in the desert
have I seen
run dry,
and poor folk, common people
reeling along the sand
enduring their thirst.

No, sir,
don't sell yourself,
don't let them pipe you in
Be not rolled into tablets,
or imprisoned in bottles.
Beware!
If you need me,
call me,
I am the poet son
of common folk; father, uncle,
cousin, blood-brother
and brother-in-law
of the poor, of all,
of my country and all other countries,
of the poor who dwell at the river's edge,
and those who in the vertical
heights,
new rock,
nail boards, mend clothes, chop wood,
crush earth, and there fore,
I want them to breathe;
you are their sole possession,
you are transparent
that they may see
What tomorrow will bring.
For this reason, you are, sir.

Let yourself be breathed,
don't chain yourself.
Trust no one
who comes in an automobile
to examine you:
sun them, laugh at them,
blow off their hats,
don't listen to
their deals.
Let us go off together
dancing through the world,
blowing blossoms off
apple trees,
entering windows,
whistling together,
whistling
melodies
of yesterday and tomorrow.
The day will come
when we will be free,
light and water,
earth and man,
and all for all
will be, even as you are.
For this reason,
beware!
And come with me,
we have still to do
much dancing and singing;
let's go
whereever the new Spring
blooms, and , in a gust of wind
and song,
let's distribute flowers,
fragrance, fruits,
the air
of tomorrow.

Torres Rioseco

RELATED MATERIAL

Films -

South America - 27 min. International Film Foundation
Countries of South America shown in their efforts to establish order and sound economics against a background of medieval political structure, and intense poverty of the masses.

South America - 28 min. Julien Bryan, color - overview of South America countries and culture.

What is Poetry - color, Film Associates of California - shows the emotional impact of poetry in carrying a message.

V1603 DU 3/26/64

project CUE

..... A TV UTILIZATION SHEET

TITLE: THE FACES BEHIND THE MASKS
With Professor Lewis Hanke of Columbia University, specialist in Latin American Studies.

SUBJECT AREAS: Social Studies and English

PURPOSES OF PROGRAM:

To assist students to better understand class conditions in Latin America and to give an insight into the sociological reasons for the fiesta.
To awaken them to the underlying pagan aspect of the religious celebrations.

SYNOPSIS

The mask often worn at Latin American fiestas and celebrations is symbolic of the continent which masquerades as a single cultural entity with a so-called "Latin temperament", with the same Catholic faith and tastes. In actuality no such uniformity exists. Distinct social classes based on blood, color and socio-economic status exist. At the top are the descendants of the conquistadores and other Europeans. In between are the mestizos or half breeds and at the bottom are the Indian and Negro.

Although apparently converted to Christianity by the conquistadores the Indians continued to worship native gods in the guise of Christian ones and the church incorporated Christian saints into the pagan celebrations and rituals. The Indian has apparently accepted the Catholic church but much of the pagan spirit is incorporated into it. This spirit is revealed in the highly emotional church art and architecture.

This art, the devil dance and the masks the Indian wears during other festivals reveal how much he carried over from his pagan ancestors. He had always depended on ceremonial contact with his Gods for the harvest and health of his family. Although the Gods had different names now, this fact made little difference to him as long as he still had his festivals and masks in order to come to grips with the mysteries of life and death.

Our society avoids the word death but Latin Americans view it as part of an unavoidable cycle. In Mexico on November 2 is the "Day of the Dead" when people say prayers for the dead. This day is an outgrowth of a pagan ceremony which celebrated the memory of departed loved ones by picnicking at their grave with offerings of sweets, food and drink. Mexicans continue this custom which the Catholic church reenforced by teaching that man's life on earth is only a small part of his larger life.

These religious festivals now take on new social meanings for the participants. The emotional release gained through the fiestas is vital to the ordinarily silent Mexican who can shout, whistle and work off some of the frustration of his poverty and discontent. The excitement of the celebrations is an outlet for pent-up emotions threatening to explode all over the continent. There is a question of whether the release of the festivals will always be enough. Poverty and social inequality are paving the way for serious crises. Some upper class Latin Americans are trying reforms to help the underprivileged but there are still too many who try to preserve the old ways.

KEY WORDS AND NAMES

mestizo - (half Indian, half white)
conquistadores (conquerors)
Pacha Mama (ancient earth goddess of fertility)
Inti (pagan God, the creator)
facade
Quetzalcoatl (pagan God of Mexico represented by the plumed serpent)
Octavio Paz - Mexican poet

SUGGESTED TEACHER PREPARATION

(1) View first scheduled telecast.

(2) Review briefly historical facts concerning the conquest of Latin American and its conversion to Christianity.

(3) Discuss with class

All people have parties and celebrations once in a while. Why is this so? Bring out the fact that such festivals are for re-creation, to let off steam.

Since primitive times people have held rituals and celebrations to keep in touch with their gods. Many of the days we celebrate now as Christian holidays such as Easter and Christmas are the continuations of pagan celebrations.

Halloween is a celebration honoring all saints so that those that do not have special days will not be angered. Children wear masks on that day and sometimes use this celebration as an excuse for mischief, to work off their excess energy.

In Latin America grown people wear masks and work off their frustration in gay festivals which are held several times a year.

PUPILS SHOULD LOOK AND LISTEN FOR...

- The reason why the mask is symbolic of Latin America.
- The classes in Latin American society.
- The pagan aspect of Latin Christian festivals and dances.
- The way in which Latin Americans view death.
- The new meanings taken on by the festivals today.
- The necessity of festivals in Latin American life.

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with the class

(1) Why do we say the Indian's face is really the mask and the mask his face?

(2) Discuss the difference in the Latin view of death and our own. What is the role of religion in these different views?

(3) What is the social significance of the fiestas? How long do you think they will go on serving this therapeutic purpose?

(4) Why do you think revolutions occur so often in South American countries?

SUGGESTED RELATED ACTIVITIES

(1) View the CUE film "Buma" on African masks.

(2) Make masks in art class.

(3) Discuss the use and function of masks among primitive people in the Greek and Roman theatre, Florentine society, the French Court, Mardi Gras, masked balls.

(4) Discuss the orgin of Holidays such as Easter (pagan fertility celebration), Christmas etc.

RELATED MATERIALS

Film -

South America - color, 30 min. Julien Bryan

Project CUE

..... A TV UTILIZATION SHEET

TITLE: SONGS OF THE LAND

SUBJECT AREAS: Social Studies, English, Music

PURPOSES

To aid students to understand what a large and vital part music and song play in the lives of Latin Americans.

To reveal the character of Latin American folk song and show how it is being affected by North American culture.

To point out similarities as well as differences in the use of music in the cultures of Latin and North America.

SYNOPSIS

In Latin America almost every town has its own orchestra or professional band and singers. Music and dance is an important part of life in these countries at fiestas, religious festivals weddings, on city streets, in markets, private homes and even at funerals. There are hundreds of dances and all of them can be sung to.

The Huapango is a country dance usually played by a small band and harp or violin. The lyrics speak of the humorous side of love. These songs are handed down from generation to generation and in time the lyrics become almost nonsensical. Latin America also has real love songs which are often sung as serenades. A man may sing them directly to his sweetheart but more often he hires a guitarist or small band to sing under the lady's window late at night or early in the morning. Often these songs speak in symbols referring to the loved one as a dove or a piece of fruit.

As western progress seeps into the provinces the youth of the villages get bolder and so do the songs. The city mariachis (bands) speak of love in brass open language. All over Latin America country folk music is giving way to"City Pop"rather like American"Blues"songs.

Some songs such as those of the gaucho still retain their folk flavor. (Pampa Mia) The corrido is type of folk ballad which speaks of crucial events in the life of the people, such as murders, wrecks , and floods. The composers of these songs are often the singers who sing and sell the ballads in the market places, (Corrido of Pancho Villa.)

Latin American peoples sing and chant religious music, premarily Catholic, not just at Christmastime as we do but in folk songs such as "Despedimento del Angelito."

Of course, children have their folk songs also which are heard throughout the day. (See below for Spanish lyrics)

SUGGESTED TEACHER PROCEDURE: PRETELECAST

(1) Preview program on first telecast.

(2) In order to assist students to see similarities and differences in funcition of folk music in Latin America as contrasted to North American engage in the following or similar activities: " "

- Play a ballad, work song, childrens song e.g. (Tom Dooley, "Working on the Railroads","London Bridge.") any"Blues" songs.
- Discuss the function of this folk music.
- Explain that all peoples have similar feelings regardless of race, creed, color or environment. Point out that they often express these feelings in music.
- Explain to the children that todays TV program will help them understand how Latin Americans express their feelings in folk music.

PUPILS SHOULD LOOK AND LISTEN FOR.....

- The musical instruments used.
- The functions of music in Latin American life.
- The folk dances.
- The symbolism used in early Latin American folk songs.
- The influence of North America on Latin American folk music.
- The role of religious music in Latin American life.
- The ways in which children all over the world are alike.

SUGGESTED FOLLOW-UP ACTIVITIES

In order to help students realize that regardless of surface differences people all over the world are much the same underneath engage in the following or similar activities:

(1) Discuss with the class-

- Why do you think music plays a relatively larger role in Latin America life than ours?
- Are the functions of music there primarily the same as in our country. In order to bring out the fast that functions are similar have the class compare -
  - The marachis with the small dance orchestra.
  - The gaucho songs with cowboy songs.
  - The Huapango with square dances.
  - The love songs with our popular songs
  - The "Corrido of Pancho Villa" with "John Brown's Body"
- Use of symbolism in both North and Latin American songs. Find specific examples.
- Use of Humor or satire in song - refer to "Ticky Tacky Houses"

(2) To bring out the differences point out John Brown's Body.

- The relatively larger role played by religious songs in Latin America
- The serenade

(3) Discuss the reasons for these differences.

- The power of the church is much greater in Latin America.
- Latin Americans tend to be more emotional.
- The protected position of the young girl in Latin America does not permit free and easy companionship between the sexes before marriage. The serenade is a way of announcing affection and interest in a girl who may not be approached less formally.

(4) Play further American folk music and discuss its function in our society.

(5) Spanish classes may learn and sing, songs and dances of Latin American. e.g. La Raspa, La Cucharachu El Ranchero, are easily and quickly learned.

RELATED RESOURCES

Films -

"Heritage of Tula" - Brandon Films CUE
"Mexican Impressions" - Association films
"South America" Julien Bryan
"Yucatan - Land of the Maya" - CUE Film

CIELITO LINDO (LOVELY LITTLE DARLING)

De domingo a domingo
Te vengo a ver.
¿Cuándo será domingo,
Cielito lindo, para volver?
¡Ay - ay - ay - ay -
Yo bien quisiera
Que Toda la semana
Cielito lindo domingo fuera!

LA BAMBA (THE BAMBA)

Para bailar la bamba - para bailar la bamba -
Se necesita unos pies ligeritos -
Unos pies ligeritos y otre cosita.

Arriba y más arriba -
Arriba y más arriba - y arriba iré;
Yo no soy marinero - yo no soy marinero -
Por tí sere - por ti sere.

LA NEGRA (BRUNETTE SWEETHEART)

Negrita de mis cantares
Ojos de papel volando

Negrita de mi cantares
Ojos de papel volando

A todos diles que si
Pero no les digas cuando

Asi me dijiste a mi
Por esto vivo penando.

MIA PALOMITA (MY LITTLE DOVE)

Qué bonita que cantaba la palomita en su nido
Moviendo el pico y las alas como si hablará conmigo.
Me ha robado toda el alma -
La golosa palomita!
Qué linda que corre el agua debajo de los almendros.
Asi corriera mi amor si no hubieran malas lenguas.

EL BURRO (THE BURRO)

El era valiente, el era mohino
El era el alivio de todo vilarino.
Estiro la pata, arrugó el hocico
Con el rabo tieso decia adios Perico.
Todas las vecinas fueron al entierro
Y la tia María tocaba el cencerro.
Ya se murio el burro que accareaba la vinagre
Ya le llevo Dios de esta vida miserable.

*MALAGUENA SALEROSA

Que bonitos ojos tienes
De bajo deestas dos cejas
De bajo deestas dos cejas
Que bonitos ojos tienes

Malaguena salerosa, Besar tus labios quesiera
Besar tus labios quisiera
Malaguena salerosa, y decir te nina y hermosa.

Eres linda y hechicerra, Eres linda y herchicera
Malaguena salerosa, Con el candor -- de una rosa.

DESPEDIMIENTO DEL ANGELITO (THE LITTLE ANGEL'S FAREWELL)

Que glorioso el angelito
que se va para los cielos,
rogando por padre y madre
y tambien por sus abuelos.

Que glorioso el angelito
que para los cielos se fue
con una rosa en las manos
y un clavel en cada pie.

Mamacita no me llore
borreme de su memoria
que estoy entanta grandeza
que estoy gozando en la gloria.

*MALAGUENA SALEROSA and EL BURRO are both copyrighted by Nina Music Corporation, and cannot be used for anything other than our particular television use.

CIELITO LINDO (LOVELY LITTLE DARLING)

Every Sunday - but only Sunday
'Tis you I come to see.
When again will it be Sunday
Darling mine, when you I'll see?
Dear - oh dear - oh me!
How dearly I would wish
That each day of the week
Darling, Sunday would be.

LA BAMBA (THE BAMBA)

If you want to dance the bamba -
   If you want to dance the bamba
You must have feet that are nimble
Feet that are nimble and then something else.

   Higher and even higher
   Higher and even higher - even higher I'll go:
   No, I am no sailor boy - no, I am no sailor boy -
   But for <u>you</u> I'll be one!

LA NEGRA (BRUNETTE SWEETHEART)

Sweetheart of my songs
Eyes like fluttering paper
Sweetheart of my songs
Eyes like fluttering paper
To all you say yes
But you don't tell them when
So you told me
For this I live suffering.

YA SE MURIO EL BURRO

The donkey is dead; he that carried
the burden. At last the Lord has
freed him from his life of misery
He was valiant; he was stubborn;
he relieved our drudgery.
Now we carry him, his hoof dragging,
his nose wrinkled. Even his tail
seems to say good-bye.
All the neighbors come to the funeral.
And Aunt Maria is playing the cow-bell.

MIA PALOMITA

How lovely my little dove sang in her nest.
Bobbing her beak and wings, as if talking to me.
She has stolen away my soul,
that lovely little dove.
How lovely the water flows by the almond trees.
So would my love flow toward me if there had been no evil words.

MALAGUENA SALEROSA

What beautiful eyes you have.
They want to look at me, but you won't let them.
Malaguena, gracious one:
I want to kiss your lips.
I want to tell you of your beauty.
I cannot offer you riches,
but I can offer you my heart.

CORRIDO OF PANCHO VILLA

In April, the first of the month
On Holy Thursday in the morning,
Villa went forth from Parral
To launch and speed up a campaign.

Between the hour of three and four
There began the round of shooting.
Then at seven in the evening,
There was heard the first bombardment.

As the shrapnel kept on roaring,
As the cannon roared its blasts,
Even louder there resounded
A mighty beating of a drum.

This rolling drum that then resounded
Came from ranks of Carranzistas,
Who valorously fought the fight
Against the treacherous Villistas.

DESPEDIMIENTO DEL ANGELITO

How glorious the little angel who goes to heaven
Praying for his father and mother.
How glorious the little angel who went to Heaven
  with a rose in his hands and a carnation on each foot.
Mother, don't cry for me.
Erase me from your memory.
For I am enjoying the glory of Heaven.

project CUE ...A TV UTILIZATION SHEET

PROGRAM TITLE: The Kandinsky Show - Time 28½ min.

SUBJECT AREA: Social Studies (Russia), Art, English GRADE LEVEL: Jr. H.S., H.S., Adult

PURPOSE OF PROGRAM:

To display Kandinsky's works

To display the progress of 20th century art from representationalism to abstraction and the thinking which brought about this change

SYNOPSIS

The Wassily Kandinsky Perspective Exhibition of 1963 is a large and a comprehensive collection of the artists paintings gathered from many countries and displayed at the Guggenhiem Museum.

The importance of the show lies in the fact that the works progress from realism through abstraction to non-objectivism. The commentary by Thomas Messer the Curator, enables the viewer to understand more clearly the path taken by 20th century art since Kandinsky's work is almost an anthology of it.

Kandinsky s early work was representational but by 1908 he became an Expressionist, no longer concerned with reality but his inward self of which painting is an expression. Kandinsky says there is no meaning to the real tangible world. What's beneath it is the true reality. As in music, form and color can convey meaning without natural forms.

As a result of work at the Bauhaus school of Design with Walter Gropius, Kandinsky's work began to change from free abstraction toward tighter geometrical compositions. He attempts to communicate directly with the viewer through line, form, color and shape without even abstracted natural form.

Kandinsky left an important legacy of work not only for it s range but because he was one of the first to develop these stages of painting and to articulate the thinking behind them.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) Utilize examples from the Metropolitan Seminars on Art to show the class samples of representational abstract and non objective art including reproduction of Kandinsky's work. (See Portfolio 4)

(2.) Provide them with the above information on the growth and development of abstract art.(Note- The invention and improvement of photography in the 19th century was one important reason why artists turned to new forms of expression.)

(3.) Keywords from broadcast

realism	representationalism	abstraction
Bauhaus	non-objective	

ALERT THE STUDENTS TO LOOK FOR...

Progressive changes in Kandinsky's painting

- REPRESENTATIONAL STAGE
  Horse and Rider
- GROWING EXPRESSIONISM
  City of Rothenburg and Murnau

Expressionist elements

- blurred outlines, fragmented forms
- distortions in shapes colors and dimensions to convey a message of feeling
- Movement away from naturalistic forms, colors, shapes and clear-cut representation
- expressive subject matter
- freer brush strokes

. MOVEMENT TOWARD ABSTRACTION

Horse and Rider

subject merges with forms that have a life of their own

Composition 4

contains elements of nature but also combines with other forms which have no object except to complete the picture

Black Arch

almost complete abstraction--lines and forms have meaning in themselves but cannot be separated from the composition

Black Lines 13

complete abstraction - form and color carry their own meaning and content without reference to nature

. NON OBJECTIVE COMPOSITIONS

13 Rectangles

here the meaning is in the harmonies, balance and proportions themselves. We are expected to accept these compositions as we accept music, harmony, texture, rhythm, without nature.

SUGGESTED FOLLOW UP ACTIVITIES

(1.) View several paintings from Metropolitan Seminars

(2.) Discuss with the class

. Must a painting tell a story?

. Can it simply communicate a feeling?

. Can you enjoy a painting just for its color, line shapes or forms?

(3.) Have student view paintings of Kandinsky, Jackson Pollock, Mark Rothko, Franz Kline, Robert Motherwell at a museum or in the Metropolitan Seminars on Art. Discuss with them their feelings and reactions to these paintings.

(4.) Have a student panel to discuss the following questions:

. Must all art communicate a message?

. Is painting which expresses only the personal emotions of the painter and is unintelligible to the viewer really great art? (See writings of John Canaday as a contrast to Kandinsky's point of view)

(5.) Show abstract art in films. (See list below)

RELATED MATERIALS

Filmstrip -

What is Art - EBF, color, 6 min.

Films -

What is Modern Art - Princeton Film Center, color, 20 min.
Painting an Abstraction - EBF, color, 10 min.

Abstract Art Films - (May be used to inspire creative writing or painting or film making.)
Begone Dull Care - National Film Board of Canada, 8 min.
Dots - National Film Board of Canada, 2 min.
Fiddle Dee Dee - National Film Board of Canada, 5 min.

Magazine -

Artist Jr. (article on Kandinsky) CUE Science Kit.

Project CUE .... A TV UTILIZATION SHEET

TITLE: THE ARMORY SHOW 1913 - 1968 (58 min.)
(With Milton Brown, Professor of Art, Brooklyn College.)

SUBJECT AREAS: English, Art, All CUE students.

PURPOSES OF THE PROGRAM:
To assist students to understand the revolutionary impact of modern art of the 1913 Armory Show on American traditional conservative tastes.
To assist students to understand the differences between the traditional and the new art.
To familiarize them with the works of important modern American artists.

SYNOPSIS

Prior to 1900 in Europe the old ideas of painting and sculpture gave way to an art free from naturalistic restrictions - Fauvism, Cubism, abstraction sprung up as new art forms. American artists who went to Paris such as Alfred Muller and Marsden Hartley brought back these foreign ideas to the United States. New York artists affected by these ideas organized to show the works of artists working in these new ways at the MacBeth Gallery in New York. They were George Bellows who interested artists in painting the contemporary scene, William Glackens who fought to win young artists with an independent point of view the right to be seen, Maurice Prendergast, Robert Henri and John Sloan. Pictures and sculpture like these had never been seen in America before. They revealed a whole fresh new world of art. The work of Leon Kroll and William Zorach helped wake up the public from romantic realism. Joseph Stella influenced by Italian Futurism saw and painted America in a new way. He taught artists to see it's dynamism, speed and vitality and to express it in a new way in light, pattern and color.

The aim of this group was to break the stranglehold of the American Academy of Design on American art and taste. They formed an association of artists to have an exhibit of foreign and American contemporary art from Post Impressionism through Cubism at the old Armory in New York. The wierd new forms of the show caused bewilderment, laughter, and indignation.

The history of art consists of a series of revolutions and in each there are two or three key paintings which express this spirit of revolution.

Arthur Davis and Walt Kuhn were the chief artists of the Armory Show. They made it what it was. They wanted to present a vitalizing change in continuity. Evolutionary movements are noted in the works of:

- Delacroix whose turbulent forms, excitement and color are attempts to attach academic ideas to the romantic.
- Impressionists who returned to naturalism.
- Cezanne who revolted from the over naturalism of the Impressionists.
- Van Gogh who introduced another element of the transformation of Impressionism; reintroduction of emotion and feeling.
- Gauguin who emphasized linearity, flat patterns with heightened color and reintroduction of subject matter.

Nineteenth century art is intimated in the works of the three great masters:

- Cezanne who paved the way for Cubism.
- Van Gogh - whose work led to Fauvism.
- Gauguin whose interest was flat pattern line and color.

Their influence can been seen in the work of Matisse who took what was recognizable form and distorted it in line and color until it was almost incomprehensible to the public. This Cubistic systematic distortion was his greatest contribution. Picasso and Braque followed the cubistic style and painted things never seen before. People flocked to the show, laughed, gaped, criticized; cartoonists had a field day; but after it was over American art was never the same.

The show divided the American public into two parts traditional and modern.

It killed sentimental taste and changed the look of furniture, books, magazines, and housing. It was the door to our century.

SUGGESTED TEACHER PREPARATION: PRETELECAST

(1.) If possible, show class some samples of what is meant by the sentimental art of early 19th century. Ask their opinion of it. Mention that many artists thought this kind of art empty and meaningless. They wanted something with more vigor.

(2.) Utilize the plates from the Metropolitan Seminars of Art to establish what is meant by the terms Realism, Romanticism, Cubism, Fauvism, Abstraction.

Realism - the artist tries to paint life photographically as it looks on the surface.

Romanticism - the artist presents highly colorful and romantic subject matter, often with distortion and turbulent movement for heightened emotional effect. Often the paintings tell a story.

Cubism - artist tries to reduce all forms to basic geometric forms cubes, cones, spheres and other shapes for a more plastic sculpturesque quality. He is interested more in the relationship of forms and design than in subject matter.

Fauvism - Distortion, thick lines, rough surfaces caused these painters to be called fauves (wild beasts).

Abstraction - the artist is interested in weaving the forms, lines, colors and planes of his subject into a single cohesive design. In so doing the subject looses it realistic quality and becomes abstracted as certain elements in it are emphasized, distorted or omitted. The subject may or may not be recognizable as a natural form in the finished work.

(3.) Explain the background and importance of the Armory Show from the synopsis.

KEY WORDS

distortion	naturalistic	sentimental art
romentic (art)	contemporary	linearity
academic		

PUPILS SHOULD LOOK AND LISTEN FOR....

- The reason why American art in early 1900 lacked vigor.
- The reason why the Armory Show was held.
- The work of William Zorach and Joseph Stella and others who woke up the public to new ways of seeing.
- The painting that caused the most furore. (Nude Decending the Staircase)
- The excitement and romanticism of Delacroix.
- The cubism of Cezanne.
- The intense feeling of Van Goghs work.
- The line and flat pattern and color of Gauguin.
- The distortion and pattern of Matisse.
- The reaction of the public to the show and its final results.

SUGGESTED FOLLOW UP ACTIVITIES

Discuss with the class

(1.) Why was it difficult for artists with new ideas to show their work? Is it only in the field of art that people tend to reject new ideas? Why?

(2.) Why are we not shocked by the works of the Armory Show of 1968?

(3.) What was Marcel Duchamp trying to show in "Nude Decending the Staircase"? (motion)

(4.) Why is art always changing? (New ideas, new inventions and discoveries, new forces in society.)

(5.) What 19th century invention affected painting styles? (Photography could be more realistic than the painter. He therefore turned to new forms of expression.)

(6.) What was the eventual outcome of the Armory Show of 1913?

SUGGESTED RELATED ACTIVITIES

(1.) Ask students to select an artist they admire and report on his life and works.

(2.) Teacher and students together may select prints which display the progression of art movements from realism to Post Impressionism, Cubism, Fauvism to abstraction for bulletin board or case display. If Metropolitan Seminar prints are used, care should be exercised to prevent harm to prints. (See instructions for mounting pictures in English CUE Kit Container Corporation picture folder.)

(3.) Show the R.P.I. Film "Still Life" which shows the same subject painted in three different styles.

(4.) In art class, students may wish to paint a subject in abstract style - or in the manner of an impressionist or cubist.

RELATED MATERIALS

Films

Impressionism - Bailey Films, Color, 10 min.
Cubism - Bailey Films, Color, 10 min.

Project CUE films -
Still Life - R.P.I. Film, Color, 15 min.

Filmstrips -
Modern Painting - SVE, 8 filmstrips (may be ordered from CUE)

Books and Prints -
Metropolitan Seminars
Time and Life Magazine art sections